

# Bauhaus in Chile—The Presence of a School

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bauhaus reception

bauhaus propaedeutics—*vorkurs*

Before I entered the School of Architecture at the Universidad Católica, Santiago in 1968, a couple of friends were already pursuing studies there. During long conversations on Sunday evenings I saw them folding papers or perforating pieces of cardboard to fulfil the assignments of their first-year practical exercises. Sometimes they produced three-dimensional objects made of wood and cardboard, always with attractive geometrical content. Their teacher was Alberto Piwonka and at that time I did not know that he had met Josef Albers in Chile 15 years before and that those exercises were the result of a pedagogical proposal known as *Vorkurs* and conceived in Germany long before. When I entered the School of Architecture, a radical reform had happened and Piwonka was no longer teaching the first-year *Vorkurs*, but continued doing similar exercises in the adjacent School of Art.

I don't know exactly when I heard the name Bauhaus for the first time, but it certainly was in the air at the school. I had to approach the subject more seriously in 1970 when, preparing to assume a teaching assistant position, I worked my way through the pages of *Space, Time and Architecture* by Sigfried Giedion. Later on, references to it would re-appear in texts by other historians such as Bruno Zevi or Leonardo Benevolo. In 1975, along with a senior faculty member, I shared responsibility for a monographic course on the Bauhaus. By way of preparation, we tried to cover all the literature available in Chile. The heavy, white volume of the Hans Maria Wingler monograph, in its English translation, was one of our main sources.

In 1977 a Bauhaus exhibition that had circulated around the world arrived in the National Fine Arts Museum, endowing the subject with a public and less specialized character.

The subject of the Bauhaus would often come back to me in my academic life. In my doctoral dissertation, in 1981,<sup>1</sup> I included a brief chapter entitled «The Bauhaus and the systematic body», in which Oskar Schlemmer was the main reference, together with Xanti Schawinsky, Joost Schmidt or Ernst Neufert. By then, I had become acquainted with the catalogue of the 1938 MOMA exhibition, which was fortunately available in Barcelona. Back in Chile, when I began teaching the first-year *Vorkurs*, I came back many times to the *Triadische Ballett* [Triadic Ballet] film to make the students aware of the relationships between body and space. Thus, the Bauhaus has accompanied my academic career as a *basso*

[O] What is the significance and relevance of the Bauhaus and Modernism today—a historical phenomenon or a resource for the present? And what, if anything, constitutes their current relevance?

[O] *continuo*, reflecting the many personal and institutional connections it established with the Chilean intellectual and artistic milieu.

### The Bauhaus as an International Phenomenon

bauhaus as a transnational  
and transcultural network  
of relationships

heterogeneity of the bauhaus  
different bauhaus versions

The Bauhaus was a global phenomenon from its very beginnings. Gropius himself contributed to that, recruiting teachers from all over Europe. This cultural richness made the Bauhaus a multifaceted institution, often difficult to manage. More a space for encounter and discussion than a monolithic institution, it is common knowledge that relations among its members were not always easy. From 1918 until 1933, the period of its development in Germany, shifts and changes occurred in its internal environment, responding to the preferences and orientations of its leaders and members. Students from various countries played their part in shaping this international character of the Bauhaus. Exhibitions and publications, skilfully managed by Gropius, made the school a well-known institution throughout the world, including in South America. The exhibition *Bauhaus 1919–1928*, held at MOMA, New York in 1938, is one of the best examples of that. Disciples from all over the world would also disseminate their ideas and perspectives in their respective home countries.

If the Bauhaus was an international institution from the outset, this characteristic was multiplied under the diaspora that followed its demise, which was due to the Nazi regime. Former Bauhaus teachers took positions in various universities, especially in the USA. They would play a significant role in renewing art, architecture, and design education. As is well known, Hannes Meyer himself settled in Mexico for a while in what was a rather complex and problematic experience,<sup>2</sup> making Latin America part of the diaspora destinations.

bauhaus diaspora

renewal of art, architecture,  
and design education

On the other hand, young professionals educated in the Bauhaus looked for work opportunities all over the world, especially after the school closed as an institution in 1933. From Israel to the USSR and from Latin America to Australia, they tried to take advantage of any opportunity to put into practice the ideas and values they had experienced in the Bauhaus, adapting them to a range of geographical and cultural contexts. As representatives of a new form of education, they also took up positions in many schools around the world and frequently contributed to reforming them.

processes of transfer, translation,  
and transformation

Traces of Bauhaus in Art and Architecture  
of the 1920s and 1930s

encounters with bauhaus  
and modern design

The mid-twentieth-century cultural environment was not globalized in the way and to the degree we experience today. However, ideas, names and images found ways to travel throughout the world. Thus, albeit possibly in rather restricted circles, avant-garde publications were not only known but could also be accessed in Latin America.<sup>3</sup> Cultivated Latin American architects, travelling to Europe in the late Twenties and early Thirties, were interested in learning from the Bauhaus experience. That happened, for example, with the Chileans Sergio Larraín García-Moreno in 1928<sup>4</sup> or Roberto Dávila Carson<sup>5</sup> in 1930. Through them, as well as through other sources, the image of the Bauhaus entered the thinking of the more advanced students and academics. Although architectural education continued to be very traditional and officially followed the Beaux Arts standards and procedures, the new ideas began to permeate the academic milieu as well as that of enlightened professionals.

architectural education

between beaux-arts  
and modernism

It is likely that also some furniture and decorative objects had arrived in Chile, reflecting the spirit of renewal in the 1920s. That was the case for Alfredo Johnson's house in Santiago, which was equipped with modern furniture and appeared in local publications, probably as a curiosity.<sup>6</sup> Figures such as Gropius and Mies van der Rohe formed part of the intellectual imaginary of a rather small group of Chilean intellectuals. However, the reflection of such interest in projects and buildings had to wait until the Thirties. The Oberpauer building in Santiago by Sergio Larraín, from 1929, was probably the first of those examples in Chile and even in Latin America. Although it is difficult to state that it was a direct reference to Bauhaus ideas, it seems to be inspired by the German avant-garde of the period. The need to reform the teaching of architecture also became stronger in those years. A reform initiative emerged at Universidad de Chile, the national university, in 1933, but was not successful. Even though the institutional context of a traditional university was quite different from the Bauhaus one, it is likely that it represented a possible alternative for renewing architectural education.

architectural  
education reform

- [F] What are the social, political, and economic preconditions for Bauhaus reception? And how do they vary from one period or country to another?
- [G] Which ways of taking a stand can we discover in processes of Bauhaus transfer, translation, and transformation?

### Bauhaus Diaspora Reforming Art and Architectural Education after World War II

bauhaus diaspora  
education reform  
bauhaus pedagogies

One might venture to say that the real impact of the Bauhaus in the country happened within the pedagogical field and increased after World War II, during the time of the Bauhaus diaspora. Prestigious figures such as Walter Gropius at Harvard University, Ludwig Mies van der Rohe at Illinois Institute of Technology (IIT) or Josef Albers at Yale University were very attractive for Latin American architects and artists. The Bauhaus' importance had become internationally recognized and a wider circle of Latin American architects and artists became aware of its contribution. This is quite evident in some publications of the period, such as an article by Guillermo Ulriksen in *Arquitectura y Construcción*, probably the most influential Chilean publication of the period.<sup>7</sup>

processes of transfer,  
translation, and transformation

bauhaus reception and  
geopolitics

- [F] This process became increasingly important during World War II, when the USA promoted a new political relationship with Latin America. Emilio Duhart, a talented Chilean architect of French origin, educated at the Universidad Católica de Chile, was awarded a scholarship to pursue master studies at Harvard, in 1942, which he did successfully. When he returned to Chile in 1945, after a period in California when he gained experience as an architect, he joined Sergio Larraín's office and soon began to teach at his own former university. His Harvard experience, which combined Gropius' ideas with a traditional university environment, must certainly have stimulated him to imagine a renewal process for his school. Both Larraín and Duhart would later be of great importance in the renewal of architectural education in Chile.

architectural  
education reform

If the Bauhaus might have been the background of the aborted Universidad de Chile reform proposals in 1933 and 1939, it was certainly an explicit model in the 1946 reform, the first actually implemented in the country. That happened through Hungarian architect Tibor Weiner, who contributed by backing and reinforcing the students' ideas with the authority of a recognized radical pedagogy. Weiner<sup>8</sup> had arrived in Chile in 1939 and left for Hungary in 1948. In the meantime, he developed professional work and taught at Universidad de Chile, where he definitely contributed to the new curriculum implemented in 1946. Freely adapted to the conditions of a local university, this curriculum reflected Weiner's own experiences at the Bauhaus in Dessau under Hannes Meyer's leadership. Weiner taught some of the initial courses himself, emphasizing an analytic perspective, a functional approach, and an

new architectural curriculum  
integral co-op architecture

social, functional,  
and scientific approach

- [G] leadership. Weiner taught some of the initial courses himself, emphasizing an analytic perspective, a functional approach, and an

ergonomic perspective. Some of the Bauhaus principles thus found a local incarnation in Latin America Figs. 1a, b, 2.

### Reform Process at the Universidad Católica, Santiago

A similar reform process had been incubated at the Universidad Católica since 1945. Young academics like Alberto Cruz Covarrubias (1917–2013), Alberto Piwonka (1917–1992) and Emilio Duhart (1917–2006) actively advocated those ideas and Sergio Larraín was perceived as a kind of institutional leader. Since the Thirties, a renewed form of architecture, closer to social problems and artistic avant-gardes, had already begun to permeate the practical exercises of the introductory teaching thanks to the influence of young academics. However, the initial study course remained classical and traditional. Alberto Cruz had conceived a course for the initial years based on observation and abstraction, which he called Pure Composition Fig. 3.<sup>9</sup> The tensions between the traditional convictions of the authorities and the new ideas of young academics led to a conflict in 1949. A curriculum reform followed, which ended up with Sergio Larraín being elected as Dean of the School in 1952.<sup>10</sup>

new architectural curriculum

Larraín's invitation to Josef and Anni Albers in 1953 was the result of this reform process. Perhaps the main idea was to find a canonical way to initiate the studies replacing the traditional classical option. The presence of the artist couple in the school during the first semester of that year radically reformed the teaching of architecture and design there Fig. 4.<sup>11</sup> Alberto Piwonka taught a version of Albers' *Vorkurs* until 1967 and even later on in the Design School Fig. 5. Josef and Anni Albers also travelled to Peru and appreciated Andean textile production. Anni Albers was crucial to promoting the teaching of textile design at the Universidad Católica de Chile. The connection with Albers and Yale was extended by the presence of other influential academics, such as Sewell Sillman and Sheila Hicks who visited the school in 1958. As a result of those contacts, other areas were enriched with Bauhaus procedures. Responding to a suggestion from Sillman, Eduardo Vilches, recently awarded a national prize in art, went to study at Yale in 1960 Fig. 6. Returning to Chile in 1961, he began to teach a colour course, picking up on Albers' ideas. Generations of artists received his teaching in this area, building up a tradition that is still kept alive. During the late 1950s, Latin American

bauhaus propaedeutics—*vorkurs*

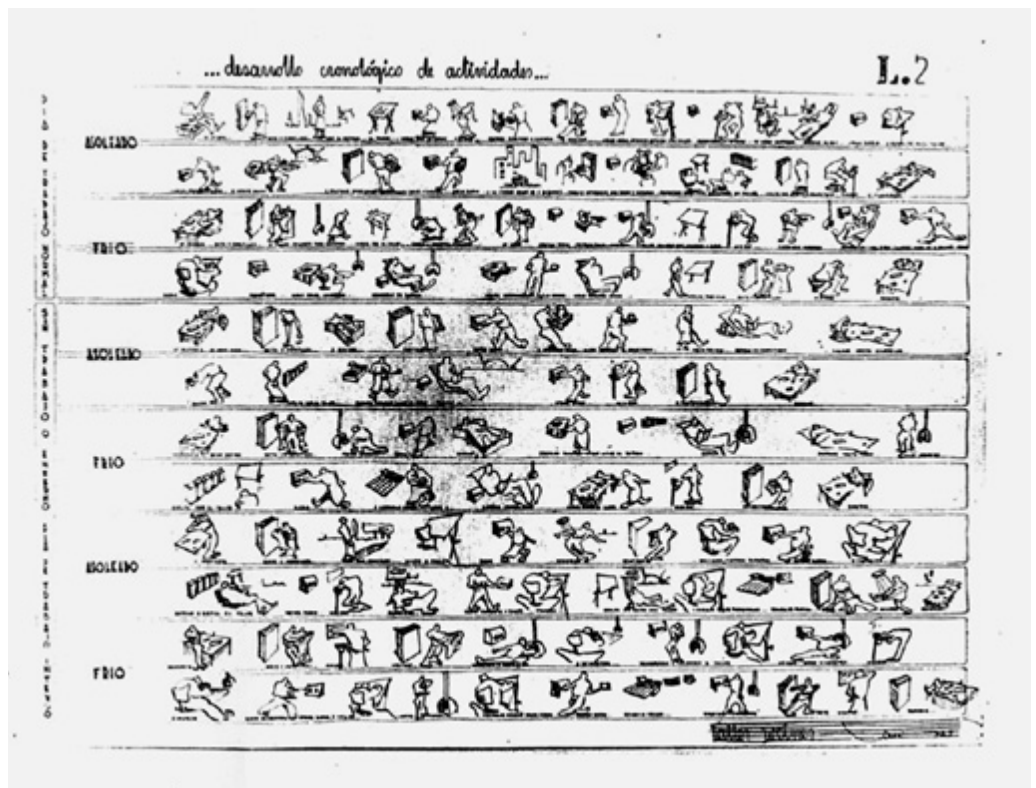
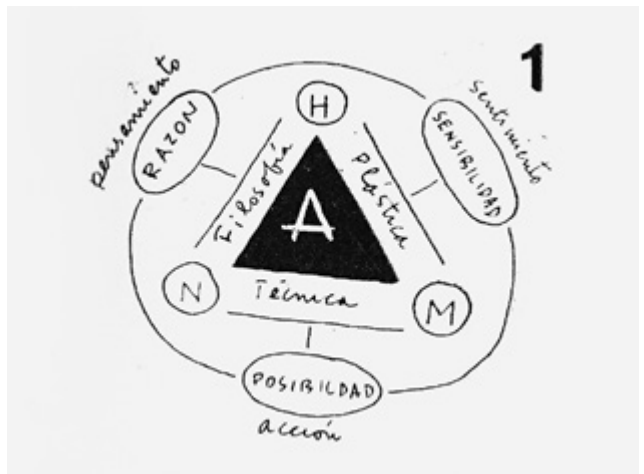


Fig. 1a  
 One of the three schemes illustrating the Universidad de Chile 1946 reform including Tibor Weiner's ideas. The integral architect should articulate reason (philosophy), sensitivity (plasticity) and possibility of action (technique)

Fig. 1b  
 Student work within Tibor Weiner's course: chronological activities, development under various climatic conditions, c. 1946

Fig. 2  
 Tibor Weiner leaving Chile in 1948, surrounded by friends and students





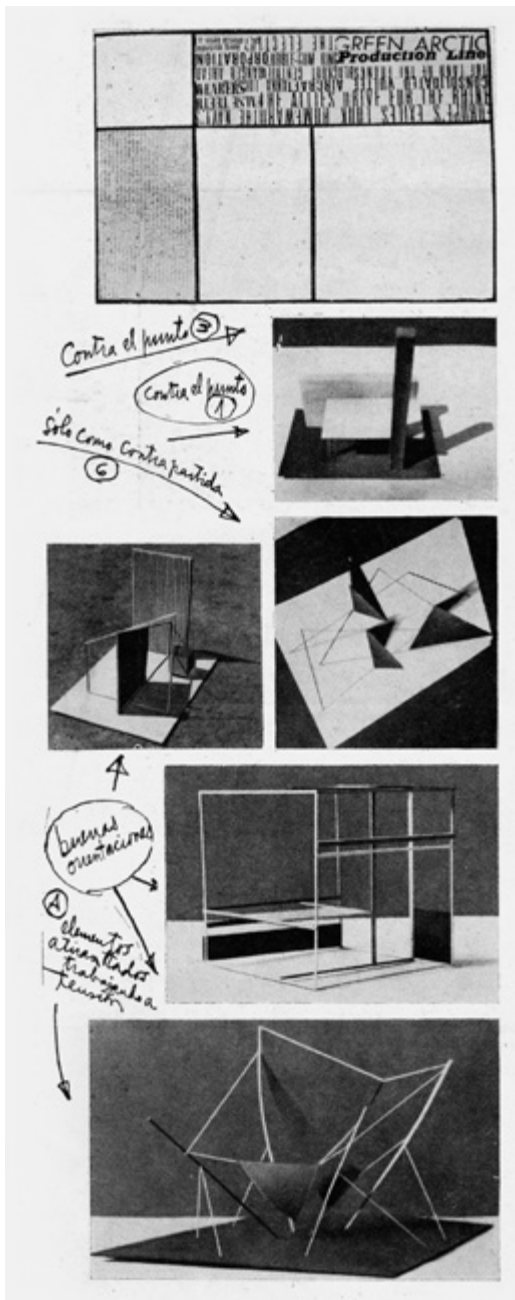


Fig. 3  
Albert Cruz Covarrubias, Pure composition course at Universidad Católica de Chile, Student exercises published in *Arquitectura y Construcción* 16, 1949

Fig. 4  
Student work produced within Josef Albers' studio in Santiago, Chile, with Alberto Piwonka participation

Fig. 5  
Alberto Piwonka studio. Universidad Católica de Chile, c. 1960





Fig. 6  
Eduardo Vilches, two free colour  
compositions, Sewell Sillman course,  
Yale University, 1960

architects, such as Chileans Jorge Larraín and Sergio Miranda or Juan Manuel Borthagaray from Argentina, also pursued graduate studies at IIT under Mies van der Rohe's direction. Other Chilean artists, for instance Virginia Huneus, Carlos Ortúzar and Alejandro Siña, studied with György Kepes at the Centre for Advanced Visual Studies (CAVS), MIT, during the late Sixties.<sup>12</sup>

### The Valparaíso School as a Cultural Nucleus and its Connections with the HfG Ulm

architectural  
education reform

interdisciplinary approach

building as a field  
for experimentation

new pedagogies  
bauhaus pedagogies

The radical reform of the School of Architecture in Valparaíso, the Escuela de Arquitectura de la Pontificia Universidad Católica de Valparaíso (PUCV), was implemented in 1952 and is parallel to the beginning of Sergio Larraín's time as Dean in Santiago. This reform, developed during the 1950s, gave birth to what has been known internationally as the Valparaíso School. It encompassed the formal teaching of the school, the formulation of a theory of architecture, based on a relationship with poetry, and continuous experimental practice both in architecture and design. It began when Alberto Cruz Covarrubias and a group of disciples, accompanied by a poet, Godofredo Iommi (1917–2001), moved to Valparaíso and advocated a radical reform of the school, as well as founding an Institute of Architecture to promote research in the area. In a few years, the school had been completely changed and the Valparaíso School recognized as a significant cultural nucleus in Chile.<sup>13</sup>

We cannot state that the Bauhaus was literally the inspiration for the Valparaíso School. However, the school turned out to be, in its own terms, the closest Chilean experience to that of the Bauhaus. The idea of a community of teachers and students, the choice of experimental teaching methods, the simultaneity of teaching and creative work and even the parties, banquets and poetic acts that were organized have much in common with the Bauhaus cultural environment. In Valparaíso Alberto Cruz continued developing the ideas initially proposed in the Pure Composition course at the Universidad Católica de Chile in Santiago. They finally took form in the Space Course, which accompanied architectural practice as a kind of formal reflection <sup>Fig. 7.</sup><sup>14</sup> The presence of artists working in various genres—here poets, painters and sculptors—was another characteristic shared by the Bauhaus and the Valparaíso School. The latter institution had connections with the

Concrete Art movement in Argentina, which counted Tomás Maldonado as a member and, through Godofredo Iommi, with Brazilian poets.<sup>15</sup> In 1971, members of the School founded the Open City in Ritoque, near Valparaíso, a mixture of community settlement and experimental camp, which was internationally renowned. As well as being a site where a series of interesting dwellings and public spaces were erected, it was also the setting for sports, gymnastic and imaginative games, eventually using masks and a variety of artifacts that the school developed around the idea of body culture Fig. 8.<sup>16</sup>

bauhaus reception

Another coincidental connection between the Valparaíso School and the Bauhaus, specifically through its heir, the Hochschule für Gestaltung (HfG) Ulm, is connected to Eduardo Vargas<sup>17</sup>, former student of the Valparaíso School. He pursued graduate studies in Ulm and worked with Max Bill in Switzerland before returning to Chile. In Germany he met and married the artist Cornelia Koch, also educated at the HfG Ulm, today known as Cornelia Vargas. As is common knowledge, the Ulm School had close ties to Latin America, developed during the 1950s and 60s. Tomás Maldonado, artist, designer, and theoretician, contributed to that. Born in Argentina, Maldonado was part of the Concrete Art Group and succeeded Bill as HfG Director in 1957. Back in Chile, Vargas worked extensively in public housing and other public positions. Exiled once again to Germany in 1975, after the military coup, Vargas took up a teaching position in Hannover and returned to Chile in 1993 to assume the post of Director at a recently created School of Architecture in the Universidad de Los Lagos, proclaimed the southernmost in the world. There he would propose a curriculum based on critical thinking, observation, and experimentation. Cornelia Vargas taught environmental design and other subjects in Santa María, Los Lagos, and Talca universities.

architectural  
education reform

Juan Román, who was part of the initial teaching team of the Universidad de Los Lagos, was in charge of creating a new school of architecture in Talca, 250 km south of Santiago. He developed a regional approach to teaching there. The school curriculum, as in the Los Lagos university experience, aimed to create a sort of peripheral centre. The Architecture School at the Universidad de Talca has been recognized as one of the most innovative new schools of architecture in the country. There have been extensive publications addressing in particular its experience with final projects conceived as small construction schemes that were actually built.<sup>18</sup> That represents a creative way of relating to the

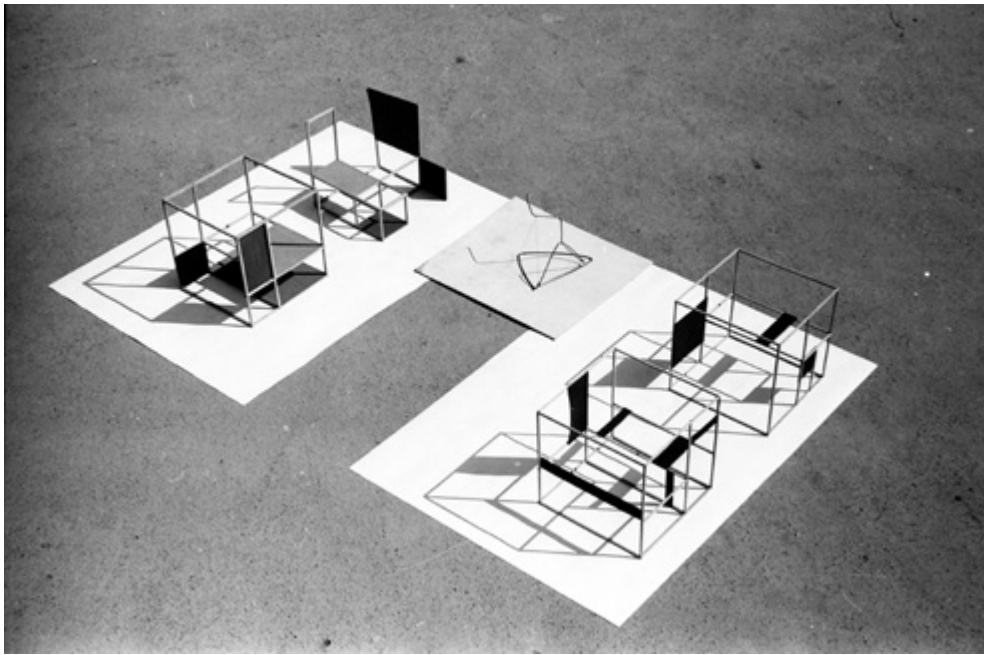


Fig. 7  
Alberto Cruz, exercises from the Space  
Course, School of Valparaíso 1952

Fig. 8  
Students of the Valparaíso School, Luodo,  
tournament organized by Manuel  
Casanueva, in the Open City, Ritoque,  
1984

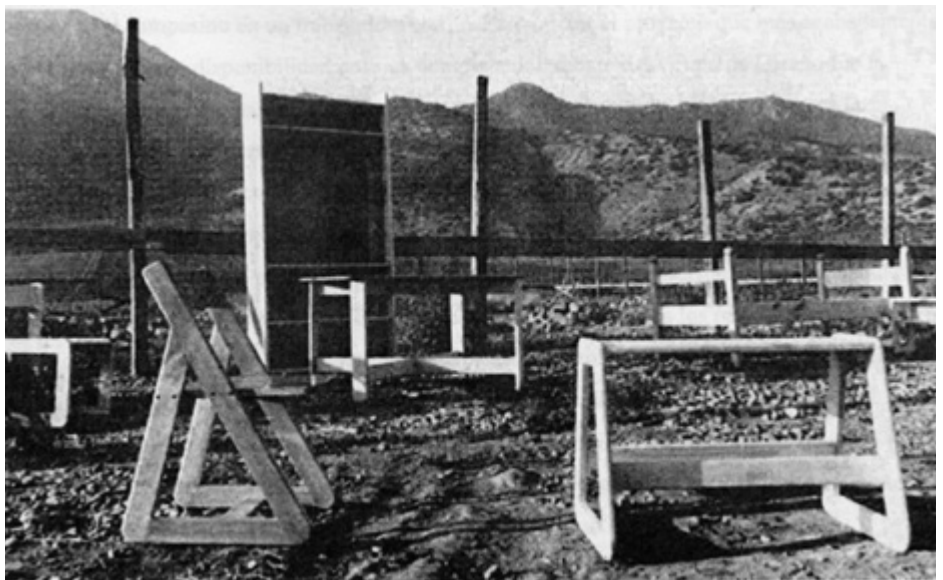


Fig. 9  
Claudio Urzúa, student, Germán  
Valenzuela, tutor, Landscape Intervention  
in La Lajuela, Colchagua, Central Chile,  
final project, 2010

Fig. 10  
Gui Bonsiepe and Design Group,  
Furniture for social housing (1971),  
Photograph: Gui Bonsiepe

[J] The Bauhaus embraces different versions and ways of taking a stand. Which version or stance could help us tackle present and future challenges?

academic environment and the «real world» in an attempt to rein-vigorate conventional commissions and develop students' creative capacities in the field of construction. Not necessarily connected with industrialization, these experiences look for new links between disciplinary practices and social life <sup>Fig. 9</sup>.

### Bauhaus Reshaped: Gui Bonsiepe and Cybernetics

Another significant connection with the HfG Ulm occurred through Gui Bonsiepe's presence in Chile between 1968 and 1973. Bonsiepe, who was trained at the HfG Ulm and worked with Maldonado, formed part of a second diaspora that spread after the school in Ulm closed in 1968. He saw an opportunity in Chile because of the presence of reformist governments between 1964 and 1973.<sup>19</sup> Bonsiepe represented a new kind of rationality, less connected with the arts than Albers, and more engaged with the new ideas around language and communication. Within the CORFO (Production Development Corporation) government agency, Bonsiepe promoted a series of projects aimed at a new industrialization process promoted by the government, ranging from tableware to school furniture and from toys to household appliances <sup>Fig. 10</sup>. Probably his most unusual project was that of a planning control centre, including furniture and information design, to coordinate the significant number of industries then under government control. The 1973 military coup prevented implementation of this project. Bonsiepe's connections with students from both Universidad de Chile and Universidad Católica allowed him to make disciples and to influence the teaching of design and technology in both universities.

### The Bauhaus—Innovative School and School of Innovation

The celebration of the Bauhaus centennial made it a sort of trending topic around the world. Both specialized and public media delivered articles and reports on the subject. Probably the complex and heterogeneous condition of the Bauhaus and its historic evolution make it difficult to identify a proper «Bauhaus style» which, to some extent, would contradict its own principles. Bearing in mind the architecture that Walter Gropius and Ludwig Mies van

processes of transfer,  
translation, and transformation

modernization  
and industrialization

second-order cybernetics

bauhaus centenary

heterogeneity  
of the bauhaus

different bauhaus versions

[J]

education reform

bauhaus school acting as  
a precedent

renewal of art, architecture,  
and design education

modernist promise for  
a better future

bauhaus as a concrete utopia

renewal of art, design and  
architecture practices

bauhaus centenary

bauhaus as a screen  
for projections reflecting  
our own aspirations

bauhaus brand

der Rohe produced in the US helps understand how various positions could be related to the Bauhaus universe. However, perhaps the prevailing international image of the Bauhaus has been that of a reformed school and a school of reform. The Bauhaus called for art, design, and architecture teaching to be modernized, connecting them to artistic avant-gardes as well as to new pedagogical trends that emerged at the beginning of the 20th century. On one hand, the aim was to use art, crafts, and industrial production in order to achieve a new and better world, and on the other, to offer comprehensive education of human beings.

The Bauhaus' presence in Chile can be thus envisaged as that of a school in the term's twofold meaning of a teaching institution and a movement with shared ideas and convictions. During the 1920s and 30s, it was envisaged as a significant element within the new emerging trends in art and architecture. A more precise knowledge of the Bauhaus, including direct contact with its members, occurred in 1940s and 50s. Bauhaus masters and former students visited Latin America and Latin American students went to study with them in various North American or European institutions. However, the Bauhaus remained the utopia of a renewed school: the possibility of a creative teaching community able to educate people with the aim of changing the world and establishing new connections between production and culture, as well as between art and daily life. Especially during the second half of the 20th century, Chile offered fertile ground for pedagogical experiments. These brought about a renewal not only of teaching but also of art, design, and architecture practices. The Bauhaus was indubitably a permanent, and perhaps the main, point of reference in this process.

The celebrations of the Bauhaus centennial have demonstrated the extent to which the Bauhaus as a school was still present in the imaginary, at least of intellectuals, art historians and students. A series of lectures and seminars were organized to mark the occasion, mobilizing all the resources accumulated in the country concerning the Bauhaus itself and its Chilean connections. An interesting exhibition at Centro Cultural La Moneda referred to the Bauhaus centennial, allowing us to understand the way it is still perceived in the country. The exhibition brought together the main innovations in Chilean industrial design during the 20th century. Many of the exhibits were not necessarily connected with the Bauhaus in formal or historical terms, yet they were considered in some way to be the result of a process triggered by the school



- [N] How do our own cultural, social, and political beliefs and stances affect our understanding of the Bauhaus, Modernism, and modernity?
- [O] What is the significance and relevance of the Bauhaus and Modernism today—a historical phenomenon or a resource for the present? And what, if anything, constitutes their current relevance?

Gropius founded in 1919, which significantly increases their value—both tangible and intangible.

- [O] The National Museum of Fine Arts organized the exhibition *Bauhaus 100, el manifiesto se manifiesta* [Bauhaus 100. The manifesto manifests itself].<sup>20</sup> Through it, the museum aimed to celebrating the occasion not so much with an informative exhibition, but instead with a creative proposal. A Walter Gropius statement, comprising exactly one hundred letters, is installed in the main hall of the museum. Associated with each one of the letters, a series of Bauhaus material is made available to the public, including characters, products, ideas, etc. The aesthetic of the pamphlet dominates the installation, trying to underline and even to recover the social connections of the Bauhaus. The proposal suggests that the challenge of relating art, industry, and social transformation to one another persists in our society and our cultural institutions.
- [N]

## Notes

- 1 Fernando Pérez, *Los Cuerpos del edificio, un estudio de la figuración arquitectónica del cuerpo en Alberti, Boullée y Le Corbusier*. Doctoral Dissertation, Escola Tècnica Superior de Arquitectura de Barcelona, 1981.
- 2 Adrián Gorelik and Jorge Francisco Liernur, *La sombra de la vanguardia: Hannes Meyer en México, 1938–1949*, Buenos Aires: Proyecto Editorial, 1993.
- 3 As an example of that, references to Le Corbusier's *Vers une Architecture* [EN: *Towards a New Architecture*] by the writer Juan Emar was published in *La Nación*, a Chilean newspaper, in 1924, the year after its publication in Paris. See Juan Emar, «Ideas sueltas sobre arquitectura», in: *La Nación*, 18 junio de 1924, published in: Patricio Lizama, *Juan Emar notas de arte*, Santiago: RIL Editores—Centro de Investigaciones Barros Arana, 2003, pp. 114–115. Issues of *L'architecture vivante* were also available in Chilean bookshops.
- 4 According to his own testimony, Sergio Larraín García-Moreno (1905–1999) visited the Bauhaus and the Weißenhof-Siedlung in Stuttgart this same year. See Cristián Boza, *Sergio Larraín GM: la vanguardia como propósito*, Bogotá Colombia: Escala, 1990, p. 29.
- 5 Roberto Dávila Carson (1889–1971) stayed in Europe until 1934, travelling extensively. He worked briefly with Le Corbusier and participated in Peter Behrens' studio in Vienna. Through contacts with van Doesburg and Vantongerloo, he was aware of the Bauhaus' role in architectural education.
- 6 See «Interiores modernos, residencia del Sr. Alfredo Johnson Gana», published in *Urbanismo y Arquitectura*, the magazine of the Asociación de Arquitectos de Chile (1936–41), in: Humberto Eliash and Manuel Moreno, *Arquitectura y Modernidad en Chile, 1925–1965, una realidad múltiple*, Santiago: Universidad Católica de Chile, 1989, p. 55.
- 7 Guillermo Ulriksen, «Trayectoria del equipo Bauhaus», in: *Arquitectura y Construcción*, 5, 1946, pp. 55–58. The article provides a complete and very accurate vision of the Bauhaus' principles and evolution.
- 8 Tibor Weiner (Budapest 1906–1965) received his degree in architecture in Hungary in 1929. After that, he pursued graduate courses at the Bauhaus in Dessau, under Hannes Meyer. After collaborating professionally with the master, in 1931 he travelled, together with Meyer, to the URSS, where he remained until 1937. See Daniel Talesnik, «Tibor Weiner and his role in the reform: a re-introduction», in: *De Arquitectura*, 14, pp. 63–70.
- 9 See Alberto Cruz Covarrubias and Alberto Piwonka, «Curso de Composición Pura», in: *Arquitectura y Construcción*, 16, 1949, p. 20.
- 10 An accurate description of this reform process can be found in: Cristóbal Molina Baeza, *Alberto Piwonka Ovalle, en el cruce de las ideas de la modernidad en Chile*, Santiago de Chile: ARQ, 2018, pp. 76–176.
- 11 See Hugo Palmarola, «Cartografía del curso preliminar. Josef Albers y Chile», in: *Anni y Josef Albers. Viajes por Latinoamérica*, VV.AA., Madrid: Museo Nacional Centro de Arte Reina Sofía, 2006, pp. 148–163.
- 12 See David Maulén, «Intercambios directos y reinterpretaciones de la HfG Bauhaus en Chile (Parte II)», in: *Plataforma Arquitectura*, <https://www.plataformaarquitectura.cl/cl/02-345942/intercambios-directos-y-reinterpretaciones-de-la-hfg-bauhaus-en-chile-parte-ii> (Consulted June 10, 2020).
- 13 Alberto Baeza, Jaime Bellalta, Fabio Cruz, Miguel Eyquem, Francisco Méndez, and José Vial joined this group of young architects. The Argentine sculptor Claudio Girola would also soon join the group.
- 14 See Molina (as Note 10), pp. 139–145.
- 15 Claudio Girola (1923–1994), sculptor and teacher in the Valparaíso School, was the nephew of Godofredo Iommi, poet and co-founder of the School. Claudio Girola and his brother Ennio Iommi had been part of the group Arte Concreto-Invencción, which included Maldonado, Alfredo Hlito, Camilo Arden Quinn, and others. Godofredo Iommi cultivated a long relationship with Brazilian poets, especially with Gerardo Mello Mourao and Thiago de Mello.
- 16 See Manuel Casanueva, *Libro de Torneos*, Ediciones Universitarias de Valparaíso, 2009.
- 17 Eduardo Vargas (1933–1996) belongs to a similar generation to that of Víctor Gubbins (1932–) and Guillermo Jullian de la Fuente (1931–2008). They had already entered the School of Architecture when Alberto Cruz Covarrubias and his group arrived there with a view to radically reforming it. Thus, they received that influence but had not been initiated in those principles.
- 18 Juan Román, José Luis Uribe and a team of collaborators, representing the Talca School of Architecture, were selected to design the Chilean Pavilion at the 15th Venice Biennale of Architecture.
- 19 Bonsiepe came to Chile during Eduardo Frei's government (1964–1970). From October 1968 until September 1970 he worked for a multilateral industrial development project. Later, employed by Salvador Allende's government (1970–1973), he worked in the INTEC (Institute of Technological Research), which was part of the CORFO structure. See Hugo Palmarola, «Entrevista a Gui Bonsiepe», in: *ARQ*, 49, pp. 54–56. Also «Diseño Industrial estatal en Chile 1968–1973», lecture delivered in the School of Design, Pontificia Universidad Católica de Chile, November 2002, [http://www.guibonsiepe.com/pdf/timeline\\_design\\_chile.pdf](http://www.guibonsiepe.com/pdf/timeline_design_chile.pdf) (Consulted June 10, 2020).
- 20 The exhibition was conceived by the artist and designer José Delano (1978–), born in Chile and currently living in Germany. It has received support from the AOA, Association of Architects Offices and the local building industry firm El Volcán SA, demonstrating the extent to which the subject of the Bauhaus reflects a cultural interest that is still alive in the country.